UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Symphony

Jeffrey Reynolds, *conductor*

with Karisyg Saxophone Quartet, *soloists*
2018-19 Winds Concerto Competition Winners

Friday, February 7, 2020
7:30 pm
MacMillan Theatre, 80 Queen's Park

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit First Nation. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

University of Toronto Wind Symphony

Jeffrey Reynolds, *conductor*

PROGRAM

Notezart, for Wind Symphony — Cindy McTee (b. 1953)

Cloudburst — Eric Whitacre (b. 1970)

X^2, Concerto for saxophone quartet — Scott McAllister (b. 1969)

Karisyg Saxophone Quartet, *soloists*
2018-19 Winds Concerto Competition Winners

Intermission

Sea and Sky and Golden Hill — David Bedford (1937-2011)

Courtly Airs and Dances — Ron Nelson (b. 1929)

1. Intrada
2. Basse Danse (France)
3. Pavane (England)
4. Saltarello (Italy)
5. Sarabande (Spain)
6. Allemande (Germany)

Please note that photography and recording are strictly prohibited during the performance.

Kindly turn off all electronic devices as a courtesy to the performers and your fellow patrons.

U OF T WIND SYMPHONY

FLUTE
Kaitlyn Aquino
Mollin Balisi**
(piccolo)
Emma Della Rossa
Sophia Han
Sierra Kim**
Melody Li
Alyssa Pepevnak
Maggie Umanetz

OBOE
Brenden Mcfarlane
Zoë Yang

CLARINET
Mary-Anne Barter (bass)
Rowyn Campbell
Carina Chan
Hillary Chu
Gennady Grebenchuk
Kristal Lee
Hannah O'Connor
Joanna Pan
Olivia Van Alebeek
(E-flat)
Gavin Warren

BASSOON
Rebecca Finn
Malou Gloria
Catherine Tan

SAXOPHONE
Nicholas Bridi
Walter Chan
Sydney Chiu**
Jesse Ma**
Jonah Nung
Benjamin Rositsan

TRUMPET
Matthew Banfield
Maria Brown
Boris Chung
Samantha Dale
Jaya Dickson
Natalie Schu
Nicholas Stevenson
Bailey Underwood-Doe

HORN
Jocelyn Chong
David Hunter
Taylor Krause
Zoë Leblanc
Ashlene Sereda
Sophie Shah**
Hilary Sommerhalder
Nathan Williams
Joanne Yin

TROMBONE
Abigale Erwied
Christian Fernando
(bass)
Jasmine Fok
William Kowalenko
Vanessa Ng

EUPHONIUM
Basil Abu Sido
Michele Selvaggi

TUBA
Minghao Guo
Beverley Kwok

DOUBLE BASS
Nicholas Hladio

PERCUSSION
Shaked Danieli
Ewan Deveaux
Hediyeh Khani-Hanjani
Jonny Smith*
Marco Viel

PIANO
Vivid Ma

*DMA assistant
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PROGRAM NOTES

Notezart (2017) by the American composer Cindy McTee was originally commissioned by the Brass and Percussion Ensemble of the National Orchestra of Lyon. The wind symphony version is dedicated to Eugene Migliaro Corporon, Professor of Wind Conducting at North Texas State University. Cindy McTee was born in 1953 in Tacoma, Washington. The daughter of musical parents, McTee began piano studies at the age of six with a teacher who encouraged improvisation (the beginnings of her career as a composer) and she began studying saxophone with her mother a few years later. An important influence on her musical life was the eminent Polish composer, Krzysztof Penderecki, whom she met in 1974 while majoring in composition at Pacific Lutheran University in Tacoma. She spent a year in Poland living with the Penderecki family and studying orchestration, twentieth-century composition techniques and counterpoint at the Cracow Academy of Music. She retired after several university teaching positions, the last at North Texas State University. McTee says of *Notezart*, "I very much enjoy finding a way to make various kinds of music live together. So in this piece, you will hear 12-tone passages along with quartal, quintal and triadic harmony. To create unity, I use a steady pulse throughout and a strong reliance on the interval of a perfect 4th that opens the third movement from Mozart's *Eine Kleine Nachtmusik*, my inspiration for *Notezart*. My 'stolen' music (the work's centerpiece) is cast in a quasi-Renaissance style – with the exception of the duet between trumpet and trombone, more in keeping with an eighteenth-century variation."

Program note from the composer.

Grammy Award-winning composer and conductor Eric Whitacre's works have been programmed worldwide by millions of amateur and professional performers, while his ground-breaking Virtual Choirs have united singers from over 120 different countries. Whitacre is a graduate of the Juilliard School of Music, studying with John Corigliano, and is presently Artist in Residence with the Los Angeles Master Chorale, following five years as Composer in Residence at the University of Cambridge, UK. Whitacre has written several works for wind band, most notably the programmatic trilogy *Ghost Train* and the theatrical piece *Godzilla Eats Las Vegas*. ***Cloudburst*** was written originally for chorus in 1991, inspired by a thunderstorm the composer witnessed in California. The wind version was written in 2001 for the Indiana All State Wind Ensemble and premiered the next year. The later transcription retains some of

the vocal element, with most of the musicians singing in two passages. There is also audience participation, to be revealed at the appropriate moment.

Program note from the composer.

American composer Scott McAllister wrote ***X²*, Concerto for saxophone quartet,** dedicating it to the Raschèr Quartet. The work can be seen as having five sections, each separated by a saxophone cadenza. Throughout the piece, McAllister creatively displays the full range and various playing techniques of all four saxophones (soprano, alto, tenor, baritone). McAllister describes the work to include explosive driving sections and contrasting psychedelic passages, representing the energy and emotions of the "X" generation.

Program note by Sydney Chiu.

The British composer David Bedford was a versatile musician who came to wind band composition late in his career, after years of performing with varied ensembles, including rock bands. About him a critic wrote, "to suggest that he lived only two musical lives – one pop, one classical – would fail to do justice to his musical vision, talent and dedication. Boogie and ballad would blend into a single work, as easily as modernism and rock, or classical and pop." (*The Telegraph*) ***Sea and Sky and Golden Hill*** has many influences, one of which is minimalism. Bedford employs only a few musical ideas, developing them with repetition, subtle variation, climactic buildups and peaceful contrasting interludes. An interesting orchestration feature of these interludes, and of the end of the piece, is the use of tuned wine glasses. The inspiration for the work came from the poem of the same name by Kenneth Patchen, an American poet who also worked in visual arts and was deeply involved with jazz music. Bedford was influenced by the poet and in 1964, set an excerpt from Patchen's 1948 poem "In memory of Kathleen" for the piece *A Dream of the Lost Seven Stars*. *Sea and Sky and Golden Hill* was praised by the noted British conductor Timothy Reynish as "one of four works to remember from 1984." It is a distinctive work in the wind band repertoire, challenging for its many solos and pointillistic style.

Program note by Jeffrey Reynolds.

Ron Nelson has gained wide recognition as a composer and conductor of choral, band, and orchestral works. Born in 1929, in Joliet, Illinois, he received his bachelor's, master's, and doctor of musical arts degrees, all from the Eastman School of Music at the University of Rochester. He

studied in France at the École Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. In 1993, his *Passacaglia* (Homage on B-A-C-H) made history by winning the "triple crown" of major wind band composition prizes. In all, more than 90 works are published primarily by Boosey & Hawkes, Carl Fischer, and Ludwig Music. About him, the conductor Leonard Slatkin writes, "Nelson is the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he's a little hard to categorize is what makes him interesting." Nelson shows his versatility in tonight's featured work, ***Courtly Airs and Dances***, a six-movement homage to an earlier time. About the piece, Nelson writes: "*Courtly Airs and Dances* is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany)."

Program note from the composer.

Coming up

U of T Wind Symphony
Fri Mar 27 at 7:30 pm, MacMillan Theatre

$30, $20 senior, $10 student
U of T students admitted free with a valid TCard, space permitting.

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BIOGRAPHIES

Jeffrey Reynolds has conducted major ensembles and at various times has taught trumpet, conducting, jazz education, jazz history and chamber music since the early 1980s. Presently Brass Area Head, he served as Performance Coordinator for five years, until 2015. He holds a PhD in the philosophy of music education and a Master of Music in trumpet performance. Dr. Reynolds has performed and recorded as a trumpeter with the Calgary Philharmonic, Victoria Symphony, Hamilton Philharmonic, Hannaford Street Silver Band, the Stratford Festival Ensemble and the Orchestra of the Royal Winnipeg Ballet, as well as many other orchestral, chamber and solo performances.

Prior to the University of Toronto, he taught at Malaspina College and McMaster University and for several years was an instrumental specialist with the Scarborough Board of Education. Dr. Reynolds is the author of a trumpet pedagogy book in the Dummies series, *Trumpet for Dummies*, has recently completed the compilation of trumpet repertoire for the Royal Conservatory of Music, along with Dr. Gillian MacKay, and contributes articles to several journals. He frequently conducts workshops in southern Ontario schools, and is in demand as an adjudicator at music festivals across the country.

The **Karisyg Saxophone Quartet** is comprised of University of Toronto saxophonists: Christopher Jones, Samuel Chen, Sydney Chiu, and Jesse Ma. All third year undergraduates, Christopher, Samuel, and Jesse are studying Saxophone Performance while Sydney is studying Music Education. As individuals and as a quartet, Karisyg studies under Dr. Wallace Halladay and they have previously been coached by Dr. Chelsea Shanoff and Greg Bruce.

Karisyg performs regularly around the university as well as around the Greater Toronto Area. They have performed at the Legislative Assembly of Toronto, Royal Ontario Museum and at the University of Western Ontario for the 2019 North American Saxophone Alliance region 10 conference. In the 2018-2019 season, they were chosen as winners of the University of Toronto Winds Concerto Competition.

Thank you for your support!

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